

klingen. Dies alles gilt für Musiktheater und Oper in verstärktem, potenziertem Maße, da auch die szenischen Elemente wie etwa die Bewegungen oder die Mimik der Darsteller (oder auch das Licht) flüchtig wie die Musik sind und ihre eigene flüchtige Zeitlichkeit zu der Zeitlichkeit der Musik hinzufügen, mit ihr kontrastieren, konfligieren oder kooperieren.

Musik und Theater bieten die einmalige Chance, eine »andere Zeit« zu kreieren. Der Raum der Aufführung ist ein Labor, in dem die unterschiedlichsten Zeitlichkeits-Schichtungen erprobt werden können und die Reflexion des Wahrnehmungs-Aktes selbst ermöglicht wird. Um dieses Potential zu nutzen, ist es notwendig, dass kreative Köpfe immer wieder daran arbeiten, das Zusammenwirken von Elementen zu erproben. Die Aufgabe der Analysierenden ist es, die verschiedenen Verhältnisse aufzuspüren und zu beschreiben. Eine Festschreibung bestimmter Inszenierungsregeln oder ein Beharren auf angeblich vorgeschriebenen Übersetzungen von Zeichen, was immer wieder von Kritikern und auch Wissenschaftlern eingefordert wird, würde dieses genuine Potential der Zeitkünste Musik und Theater aber festfrieren und damit ersticken.

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## »A French Music of France«

When in 1918 in his *Coq et l'Arlequin* Jean Cocteau required »a French music of France«<sup>1</sup>, he also asked the new generation of composers to leave »the big mist cut through by Bayreuth's flash of lightning«<sup>2</sup>. Wagner was his worst enemy and his music, associated with the romantic idea of the German nation, was perceived as a threat for the French national identity. Surrounded by the members of the Groupe des Six and resuming the battle already begun some years before by Claude Debussy, Jean Cocteau with the Six becomes the most fervent defender of a »purely« French style in the twenties. This paper tries to find out if there is any influence of the French nationalistic ideology behind those questions of aesthetics; all of that in relation to the close circle of Cocteau and the Groupe des Six.

»Wagner's music was not only the best and most significant of its age [...] but it was also the music of 1870 Germany, who conquered the world of her friends and enemies through all her achievements, not without arousing their envy and resistance.«<sup>3</sup> This observation made by Schoenberg in 1931 in his essay »National Music« could have been made by Cocteau and the Six ten years earlier. In 1921, three years after the publication of Cocteau's *Coq et l'Arlequin*, the Groupe des Six regrouping Georges Auric, Louis Durey,

1 Jean Cocteau, *Le Coq et l'Arlequin: Notes autour de la musique* (1918), Paris 1993, p. 58: »Je demande une musique française de France«.

2 Ibid, p. 58: »La grosse brume trouée d'éclairs de Bayreuth«.

3 Arnold Schoenberg, »National Music (1)« (1931), in: *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein, London 1975, p. 170.

Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre, had already publicly shared his aversion for the figure of Wagner. The first goal of those musicians as a group was to banish the influence of this German composer on the new generation of French musicians and at the same time to restore the French »pure« style lost by the invasion of Romanticism in their »classical nation«. But who were they? Some journalists have denied their existence as a group, others have doubted their real interest, and few have believed in the unity of their aesthetic discourse.

## To Be or Not to Be?

The first stage of the creation of the Groupe des Six would be the publication in 1918 of Cocteau's essay called *Le Coq et l'Arlequin*. This little book published even before the existence of the group will soon become, in the eyes of the French press, their manifesto. Even if Cocteau denies some years later his role of spokesman, his long friendship with the six musicians, his constant presence at the public manifestations given by the Six, and his collaboration in many of their works make him an active member of the group. His ideas presented in *Le Coq et l'Arlequin* and the music of the Groupe des Six, will soon become a unique aesthetic in the eyes of the French public. However, it is an article published in *Comoedia* two years later and written by Henri Collet, a musical journalist, which is at the origin of this musical formation. In his article titled »A Rimsky's book and a Cocteau's book. – The five Russians, the Six French and Érik Satie«<sup>4</sup>, Henri Collet introduces for the first time the Groupe des Six to the French public:

It is due to having understood the lesson given by Érik Satie, and to having followed the so pure precepts of Jean Cocteau, that Six French: Darius Milhaud, Louis Durey, George Auric, Arthur Honegger, Francis Poulenc and Germaine Tailleferre, [...] affirm today, by splendid and voluntary return to simplicity, the revival of the French music.<sup>5</sup>

The Groupe des Six will last officially ten years if we take into consideration the concert given at the Théâtre des Champs-Élysées on December 11th, 1929, for their 10th anniversary; but unofficially two years if we take the departure of Louis Durey, during the creation of *Les Mariés de la Tour Eiffel*<sup>6</sup> in 1921, as the end of the group. During those two years of public manifestations as a group, the six musicians took part in two collective works, one of them being an album of piano pieces published under the name of *L'Album des Six*<sup>7</sup>,

4 Henri Collet, »Un livre de Rimsky et un livre de Cocteau – Les Cinq Russes, les Six Français et Érik Satie«, in: *Comoedia* 14, n° 2587, 16 January 1920.

5 Ibid.: »C'est pour avoir compris la leçon donnée par Érik Satie, et suivi les préceptes si purs de Jean Cocteau, que les Six Français: Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger, Francis Poulenc et Germaine Tailleferre, [...] affirment aujourd'hui, par un magnifique et volontaire retour à la simplicité, le renouveau de la musique française.«

6 *Les Mariés de la Tour Eiffel* was presented for the first time on the 18th of June 1921 at the Théâtre des Champs-Élysées.

7 *L'Album des Six* was published in May 1920.

and the other one being *Les Mariés de la Tour Eiffel*, where only five of the six musicians worked in collaboration with Jean Cocteau. After the birth of their group under the pen of the musical journalist Henri Collet, the Groupe des Six also decided to collectively publish a journal called *Le Coq*<sup>8</sup>, in reference to Cocteau's *Coq et l'Arlequin*, and in which they expressed their musical ideas as a group. Those ideas can be summarized as fervent anti-romantism, antiwagnerism, anti-impressionism and a desire to return to the French classical simplicity in music.

A good question to ask would be why such a short-lived group has provoked such a reaction in the French press, and even today still puzzles enough musicologists that we can find three books<sup>9</sup> on their story? The answer could be found in the dichotomy between the group and the individual; as much as between their musical and political positions.

For many musicologists and musicians, the Groupe des Six was not a ›group‹. Alfred Cortot played with their name and liked to call them ›The Five to Six‹<sup>10</sup> in reference to the departure of Louis Durey. In the book called *Cinquante ans de musique française de 1874 à 1925*, Émile Vuillermoz wrote:

The six musicians have never constituted a school and have no aesthetical dogma in common. Exegetes with good will have aroused about them a number of general ideas: it is enough to read their works to see that those young musicians don't answer in anything to their ideological portrait and don't know the first word of the revolutionary catechism that was designed to their intention. But, understanding immediately all of the practical advantages of such a construction, they refrained from denouncing a mistake so profitable for their career.<sup>11</sup>

Émile Vuillermoz summarizes in those few lines the main objection that was addressed to the Groupe des Six by its principal critics, which is a false public image of an aesthetic unity in favour of a rebirth of the pure French style. But this aesthetic unity is precisely the ambiguous point in the discourse of the Groupe des Six. On one hand, they claim to be united around a single cause and against a common enemy, but, on the other hand, they deny common aesthetics. Each of the Six has rejected publicly their aesthetic unity and preferred to use the expression ›varied unity‹<sup>12</sup> once used by Francis Poulenc, to describe

8 The first number of this journal was published in May 1920; the n. 2 in June 1920, the n. 3 in September 1920 and the n. 4, the last one, in November 1920.

9 The three books are: Jean Roy, *Le Groupe des Six*, Paris 1994; Éveline Hurard-Viltard, *Le Groupe des Six ou Le Matin d'un jour de fête*, Paris 1987 and Catherine Miller, *Cocteau, Apollinaire, Claudel et le Groupe des Six*, Sprimont 2003.

10 Alfred Cortot, ›Les Six et le piano‹ (1938), in: *La Musique française de piano*, Paris 1981, p. 487: ›Les Cinq à Six‹.

11 Émile Vuillermoz, ›La Symphonie‹, in: *Cinquante ans de musique française de 1874 à 1925*, ed. by Ladislav Rohozinski, Paris 1925, vol. I, p. 323–388, here: p. 382: ›Les six musiciens dont il s'agit n'ont jamais constitué une école et n'ont entre eux aucun dogme esthétique commun. Des exégètes de bonne volonté ont remué à leur propos une quantité d'idées générales : il suffit de lire leurs œuvres pour voir que ces jeunes musiciens ne répondent en rien à leurs portraits idéologiques et ne connaissent pas le premier mot du catéchisme révolutionnaire qu'on a rédigé à leur intention. Mais, comprenant immédiatement tous les avantages pratiques d'un tel lancement, ils se sont bien gardés de dénoncer une erreur aussi profitable à leur carrière.‹

the aesthetics of the group. Darius Milhaud also wrote that »one should not believe, as too many badly well informed musicographes have believed and written, that we had common aesthetics: only our ages, our friendships, our activity made us a group«<sup>13</sup>. Darius Milhaud omits however to mention in this statement their common enemy: Richard Wagner, and their common goal: a battle against the influence of romantic aesthetics in favor of the French »pure« style. Those two crucial points in the discourse of the Groupe des Six are enough arguments for their critics to believe that the public image of the group was built on a false aesthetic unity.

## Antiwagnerism or Antigermanism?

Without a doubt, the Groupe des Six was antiwagnerian. Jean Cocteau in his *Cog et l'Arlequin* had clearly stated that »we must cry out: Down with Wagner!«<sup>14</sup> a few pages before asking for »French music of France«. Darius Milhaud will soon after use the same words against Wagner and even though the name of the German composer was almost never clearly cited in the journal *Le Cog* published by the Six and Cocteau, Éveline Hurard-Viltard points out in her book *Le Groupe des Six ou Le Matin d'un jour de fête* that »even with this absence, the antiwagnerism was more than present«<sup>15</sup>.

However, Cocteau and the Six were not the first to show some antipathy towards Wagner and Wagnerism. This phenomenon in France had appeared well before the 1920s. The first manifestation of this sentiment was seen with the apparition of Wagnerism. If we follow the observations of Gerald W. Turbow who attributes the beginning of Wagnerism in 1861 to Baudelaire's article titled »Richard Wagner«<sup>16</sup>, we could say that anti-Wagnerism began also at that time. Before, it was only an opposition against the music of the German master and not against his aesthetical ideology. Another high point in that Wagnerian crusade happened in 1870 with Sedan's defeat in the Franco-Prussian war. If before 1870 Wagner's German nationalism had not been a major obstacle to his conquest of the French musical scene, the situation was completely different after that. Wagner was henceforth considered German before being seen as a composer. Soon after the defeat, the French musical scene followed the national movement, beginning to send a message of protection mixing political and musical considerations. We saw the birth of the Société Nationale in 1871, whose goal was to recover the characteristic excellence of national music,<sup>17</sup> and the apparition of the Schola Cantorum in 1884 that wanted to rediscover the forgotten works from the past.<sup>18</sup>

12 Paul Landormy, »M. Darius Milhaud«, in: *La Victoire*, n° 1725, 21 September 1920: »unité variée«.

13 Darius Milhaud, *Études* (= La Musique moderne 3), Paris 1927, p. 17: »Il ne faut pas croire, pour cela, comme trop de musicographes mal renseignés l'ont cru et écrit, que nous avions une esthétique commune: nos âges, nos amitiés, notre activité seuls nous groupèrent«.

14 Cocteau, *Le Cog et l'Arlequin*, p. 54: »À bas Wagner!«.

15 Hurard-Viltard, *Le Groupe des Six*, p. 102.

16 Gerald W. Turbow, »Art and Politics: Wagnerism in France«, in: *Wagnerism in European Culture and Politics*, ed. by David C. Large and William Weber, Ithaca and London 1984, p. 151.

17 Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, New York 1980, p. 668.

This vision of antiwagnerism gained even more in importance with the apparition of the French nationalist leagues, especially the Ligue de l'Action Française.<sup>19</sup> This league, which is described by Eugen Weber as the »major royalist and nationalist movement of twentieth-century France; a movement which between 1899 and 1944 provided the fundamental doctrines of practically the whole extreme Right in France«<sup>20</sup>, served as a vehicle for Charles Maurras' ideas, especially in the journal of the same name: *l'Action française* (1908–1944). In this journal, the aesthetical positions of the members of the league were clear: they wanted to go back to the »pure« French tradition<sup>21</sup> and fight against the German romantic invasion. That meant that they praised Classical simplicity, order and logic over mystic, decadent and revolutionary Romanticism. Like Kenneth Silver explains it in his book *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914–1925*, »it was the extreme Right that had been propagandizing for a French return to classicism for nearly twenty years«<sup>22</sup>.

### Classicism Against Romanticism

If we follow the idea of the nationalist leagues, Germans are romantic and French are classical. But what is interesting to underline is that if the romantic idea was simply associated in the French opinion to one historical period, the dating of the classical style was more ambiguous. For some, it referred to the Antiquity and for others to the first years of the reign of Louis XIV (1660–1685). However, what never changed are the characteristics of the classical style that seem to keep a continuous stability. The classical style was known to be clear, precise, simple, sensible, and pleasure was its goal.<sup>23</sup>

This division in the public opinion between the clear French and the mystic German styles appeared for the first time during Le siècle des Lumières. A dichotomy emerged around the concept of »Idea« which took on a different meaning in both countries. In France, scholarly theories took form around the negation of the existence of the »innate Ideas«, while this concept was much more divided in the midst of the German's intelligentsia.<sup>24</sup> This antinomy gained all of its importance during the 19th century and gave the

18 Jean and Francine Maillard, *Vincent d'Indy le Maître et sa musique*, Paris 1994, p. 201.

19 Jane F. Fulcher, *French Cultural Politics and Music: From the Dreyfus Affair to the First World War*, New York and Oxford 1999, p. 120: »Although the Action Française had been founded as a movement and a journal in 1889, it technically became a league only in 1905.«

20 Eugen Weber, *Action Française: Royalism and Reaction in Twentieth-Century France*, Stanford 1962, p. vii.

21 Grout and Palisca, *A History of Western Music*, p. 669: »The specifically French tradition is something essentially Classical: it rests on a conception of music as sonorous form, in contrast to the Romantic conception of music as expression.«

22 Kenneth Silver, *Esprit De Corps: The Art of the Parisian Avant-Garde and the First World War, 1914 to 1925*, New Jersey 1989, p. 103.

23 Ludwig Finscher, »L'Ancien comme nouveau«, in: *Canto d'Amore: Modernité et classicisme dans la musique et les beaux-arts entre 1914 et 1935*, ed. by Gottfried Boehm, Ulrich Mosch and Katharina Schmidt, Basel 1996, p. 65: »clarté, précision, simplicité, sensibilité, et, last but not least, le but de plaisir«.

24 Umberto Eco, *Art et beauté dans l'esthétique médiévale*, transl. by Maurice Javio, Paris 1997, p. 78.

basis of the argumentation used later in the confrontation that we see in the musical scene at the turn of the 20th century. More than just an aesthetical divergence, it became a political tool. Jane F. Fulcher confirms that idea when she writes that »Classicism was linked to the ›défense‹ of French culture, including protection against contamination from elements outside of ›the national organism‹«<sup>25</sup>.

## The Six and the Past

The Groupe des Six was, and still is perceived as neoclassical by some musicians and musicologists. Satie thought that the aesthetics of this group belonged to the »Esprit Nouveau«, which was in his mind a »return to the classical form with sensibility.«<sup>26</sup> Michel Faure attributes to Cocteau the first appearance of neoclassical style in French music<sup>27</sup>, and Scott Messing writes that »no other artistic bond than neoclassicism connects the adherents of the group«<sup>28</sup>. It is a fact that in theory, those musicians wanted to follow the artistic ideas founded in Cocteau's essay. They themselves claimed that they were looking for a change in the conception of the French music, and that one of the best ways to do so would be to be inspired by their glorious musical past. Couperin, Rameau, Berlioz, Chabrier, Bizet, Debussy, Fauré and Satie were the masters from which they were claiming their tradition.<sup>29</sup> As Darius Milhaud wrote in 1927: »The characteristics of French music have to be found in clarity, sobriety, ease, measure in romanticism and in a concern for proportions of drawing and in the construction of a work, in a desire to express ourselves with neatness, simplicity and concision.«<sup>30</sup>

This return to their past was linked not only to the musical situation after World War I, but mainly to the political debate. The nationalism ideology was revived after those four years of reclusion and the propaganda started by the Action Française was more present than ever. Germany was an enemy, and in their mind the ›order‹ of the French society was to be regained by the defense of their tradition against modernism. This might be the reason why Wagner and Romanticism in general was still an object of attack, because like Baudelaire wrote in 1868, »whoever says Romanticism says modern art«<sup>31</sup>.

25 Jane F. Fulcher, »The Composer as Intellectual: Ideological Inscriptions in French Interwar Neoclassicism«, in: *The Journal of Musicology* 17/2 (1999), p. 201.

26 Érik Satie, *Écrits*, ed. by Ornella Volta, Paris 1977, p. 88–89: »Pour moi, [...] l'Esprit Nouveau est surtout un retour vers la forme classique – avec sensibilité moderne.«

27 Michel Faure, *Du Néoclassicisme musical dans la France du premier XXe siècle*, Paris 1997, p. 113.

28 Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (= Studies in Musicology 101), London 1988, p. 82.

29 Darius Milhaud, *Études*, p. 10.

30 Ibid., p. 11: »Les caractéristiques de la musique française doivent se chercher dans un clarté, une sobriété, une aisance, une mesure dans le romantisme et un souci des proportions, du dessin et de la construction d'une oeuvre, dans un désir de s'exprimer avec netteté, simplicité et concision.«

31 Charles Baudelaire, *Curiosités esthétiques* (1868), in: *Œuvres*, Paris 1951, p. 602: »Qui dit Romantisme dit art moderne, – c'est – dire intimité, spiritualité, couleur, aspiration vers l'infini exprimées par tous les moyens que contiennent les arts.«

## Chauvinism or Nationalism?

How could we classify Cocteau and the Groupe des Six? Are they chauvinists, nationalists, or none of the above? If we look at the articles and books written on them, we realize that they all avoid the question. Michel Faure is the only one who pointed out that Cocteau was mixing up classicism with nationalism.<sup>32</sup> It is a fact that Cocteau and the Six were using almost the same aesthetical concept defended by the nationalist leagues. For this reason, we could confuse their protection of classical aesthetics with the propaganda of the nationalist ideology. Even moreso if we know that Georges Auric wrote in June 1920 in *Le Cog*, that »they had to reinvent nationalism«.

But Cocteau and the Groupe des Six always denied belonging to any specific political movement and refused to become associated with any political ideology. Darius Milhaud has even asked in a conference in Alger in 1934, »not to try to muddle music with politics«<sup>33</sup>. It is also true that for the group, being considered partisan of the nationalist movement would have been a heresy, as much as for the nationalist leagues. The reason is simple, the extreme Right was »antidreyfusard« and Darius Milhaud was Jewish. Madelaine Milhaud told me in an interview in February 2001 that »her husband would have never considered himself a nationalist partisan«<sup>34</sup>. Nonetheless, Darius Milhaud wrote in 1927: »But every race. Every country brings with it a past that lies heavy on the artist, and the big oppositions of race can be found in every musician.«<sup>35</sup> Not only did the Six defend the same aesthetics as the nationalist leagues, they also used the two main French symbols in one of their works. The action of *Les Mariés de la Tour Eiffel*, written by Jean Cocteau, took place on the first floor terrace of the Eiffel Tower the 14th of July, the 14th of July being the national holiday in France and the Eiffel Tower the universal symbol of Paris. Roland Barthes makes a point in his book on the symbolism of the Eiffel Tower when he writes that this monument gives to his host a reading of the large history of France, going from the Monarchy to the Empire; the Invalides to the Arc de Triomphe.<sup>36</sup>

## Contradictions as a Conclusion

If we try to recapitulate all the facts that we have discussed in this paper, we see that the main substance of the Groupe des Six is their contradictions. This duality that we see in

32 Michel Faure, »Le groupe des Six entre le rural et l'urbain«, in: *InHarmoniques* 2 (1987), p. 145: »En bon disciple de Maurras, il confond plus ou moins classicisme avec le nationalisme.«

33 Darius Milhaud, *La Musique méditerranéenne*, Alger 1934, quoted in: Pierre Cortot, *Darius Milhaud et les poètes*, PhD Diss. École des Hautes Études en Sciences Sociales 2002, p. 828.

34 »Mon mari ne se serait jamais considéré comme un partisan nationaliste«.

35 Darius Milhaud, *Études*, p. 10: »Mais chaque race. Chaque pays apporte avec soi tout un passé qui pèse sur un artiste, et les grandes oppositions de race se retrouvent chez tous les musiciens.«

36 Roland Barthes, *La Tour Eiffel*, Paris 1964, p. 44: »Le troisième moment que la Tour donne à lire, c'est celui d'une large histoire, indifférenciée puisqu'elle va de la Monarchie à l'Empire, des Invalides à l'Arc de Triomphe: c'est proprement l'Histoire de France, telle qu'elle est vécue à l'école par les petits Français, et dont bien des épisodes, présents dans toute mémoire d'écolier, touchent à Paris.«

the question of to be or not to be a group, as much as in their musical discourse and political positions, appears to be the main interest of that short-lived musical formation. Their bi-directional position seems to imply an external influence, which continuously kept the group in a perpetual redefinition. It is true that Cocteau has always defended those contradictions he thought to be the »spirit of creation«<sup>37</sup>. But in this case, maybe we could say that those manifestations were the result of the »spirit of the nation«.

The first article written by Henri Collet on the Six titled »A Rimsky's book and a Cocteau's book – The five Russians, the Six French and Érik Satie«, has contributed to creating a public image of the group, which was an answer to the musical demand of that time. This well thought-out comparison between the five Russians and the six French men was in a way trying to reassure the French public of their national musical talent. This timing was perfect because the public, influenced by the nationalist propaganda after World War I, was waiting for this kind of event. While the nation was being rebuilt, a French national music had to be heard. Henri Collet has played an important role in that image of the group as a defender of the »purely« French aesthetics. This musical journalist, who was known for his admiration of French classical musical tradition, wanted to be the witness of the »triumph of the French music« over the other nations; according to him, »it is certain that if music was Italian from Palestrina to Bach and German from Bach to Wagner, it became French from Wagner up to the youngest of our Rome-prize-winners«<sup>38</sup>.

The six musicians, who never thought that one day they would be grouped under common aesthetics, decided after the article of Henri Collet to use this free publicity. Like Francis Poulenc said in an interview with Claude Rostand in 1954, »the slogan was easy but, youth was fond of delicacies of publicity, we accepted a label which, in the end, did not mean a lot«<sup>39</sup>. This desire for publicity can explain in some ways all the contradictions that are discussed in this paper and tell us that the quintessence of those contradictions have to be found in the opposition between who they were and who the French society wanted them to be. In his book titled *Between Romanticism and Modernism*, Carl Dahlhaus wrote in 1974 that »it was the spirit of the people of Norway that demanded musical expression in and through Edvard Grieg, and not Grieg (as an individual rather than as the representative of his nation) who first created what is thought to be quintessentially Norwegian in music«<sup>40</sup>. If we take the liberty to paraphrase Dahlhaus' idea on nationalism in music, we

37 Jean Cocteau, *Poésie critique II*, Paris 1960, p. 231: »L'esprit de création est la plus haute forme de l'esprit de contradiction.«

38 Henri Collet, »Le Triomphe de la musique française – un livre de M. Julien Tiersot«, in: *Comœdia XIV*, n° 2797, 13 August 1920: »il est certain que si la musique fut italienne de Palestrina à Bach, allemande de Bach à Wagner, elle est devenue française de Wagner aux plus jeunes de nos prix de Rome. La roue a tourné en notre faveur.«

39 Francis Poulenc, *Entretiens avec Claude Rostand*, Paris 1954, p. 45: »Le slogan était facile mais, la jeunesse était friande de publicité, nous acceptâmes une étiquette qui, au fond, ne signifiait pas grand'chose.«

40 Carl Dahlhaus, »Nationalism and Music«, in: *Between Romanticism and Modernism* (1974), transl. by Mary Whittall, Berkeley 1980, p. 81–82.



could say that ›it was the spirit of the people of France that demanded musical expression in and through the Groupe des Six, and not the Groupe des Six (as individuals rather than as the representatives of their nation) who first created what is thought to be quintessentially French in music‹.

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## Zur Beziehung von Musik und Choreographie im Ballett\*

### I. Einleitung

Im Vergleich mit der wissenschaftlichen Erforschung von Kunst-, Volks- und Gesellschaftstänzen ist die Tanz-Musik nur vereinzelt Gegenstand der Untersuchung.<sup>1</sup> Forschungen zum Teilbereich der originären Ballettmusik sind noch seltener.<sup>2</sup> Nur wenige selbstständige Publikationen beschäftigen sich überhaupt mit dem Thema. Bezeichnenderweise führt die bislang umfangreichste *Enzyklopädie des Musiktheaters* fast sämtliche Ballette (anders als Opern, Operetten oder Musicals) unter dem Namen der jeweiligen Choreographen an.<sup>3</sup> Was dies für den Stellenwert einer Musikbetrachtung bedeutet, liegt auf der Hand: Die Artikel beschäftigen sich ausführlich mit der Choreographie und Handlung; von der Ballettmusik wird jedoch vielfach nur die Entstehungsgeschichte mitgeteilt. Das groß angelegte *Handbuch der musikalischen Gattungen* verzichtet sogar gänzlich auf einen Band zur Ballettmusik.<sup>4</sup>

\* Dieser Vortrag steht in Zusammenhang mit einem von der VolkswagenStiftung geförderten Tandem-Forschungsprojekt über »Die Beziehung von Musik und Choreographie im Ballett des 16. bis 20. Jahrhunderts«, das von 2004 bis 2008 an der Hochschule für Musik und Theater Leipzig in Zusammenarbeit mit Dr. Michael Malkiewicz von der Universität Salzburg durchgeführt wurde. Vgl. *Die Beziehung von Musik und Choreographie im Ballett. Bericht vom internationalen Symposium an der Hochschule für Musik und Theater Leipzig 23.–25. März 2006*, hrsg. von Michael Malkiewicz und Jörg Rothkamm (= Documenta choreologica), Berlin 2007. – Der Begriff »Choreographie« meint in diesem Vortrag nicht das Niederschreiben von Tanz, sondern – wie im heutigen Sprachgebrauch allgemein üblich – die Erfindung von Tanz.

1 Vgl. Sybille Dahms u. a., Art. »Tanz«, in: *MGG* 2, Sachteil Bd. 9, Kassel u. a. 1998, Sp. 228–408, hier: Sp. 238f; Daniela Stocks, *Die Disziplinierung von Musik und Tanz. Die Entwicklung von Tanz und Musik im Verhältnis zu Ordnungsprinzipien christlich-abendländischer Gesellschaft*, Opladen 2000, S. 12.

2 Von den 180 Spalten in Dahms' *MGG*-Artikel ist Tanzmusik Gegenstand in acht Spalten, Ballettmusik lediglich in zwei Spalten. Im Artikel »Dance« des *NGroveD*, Bd. 5, London 1980, S. 176–218 wird auf ein Unterkapitel zur Ballettmusik völlig verzichtet (ebenso in der Second Edition 2001).

3 *Pipers Enzyklopädie des Musiktheaters*, hrsg. von Carl Dahlhaus u. a., 7 Bde., München und Zürich 1986 bis 1997.